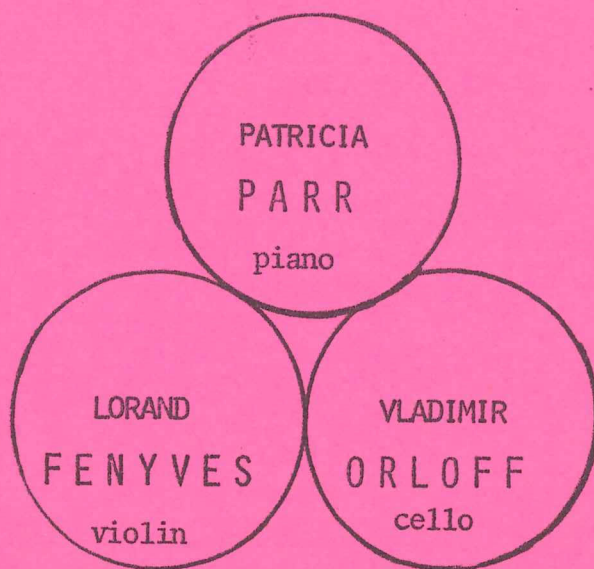


UNIVERSITY OF TORONTO
FACULTY OF MUSIC



THURSDAY SCHOLARSHIP SERIES

WALTER HALL
EDWARD JOHNSON BUILDING

FEBRUARY 6, 1975
8:30 P.M.

Sonata No.2 for Violin and Piano

Bartok

Molto moderato

Allegretto

LORAND FENYVES, violin

PATRICIA PARR, piano

Bartok's Second Violin Sonata was written in 1922. In it, he makes free use of Schönberg's recently-developed 12-tone technique, despite his statement that it is in C major. The two movements of the sonata are contrasted in rhythmic style, the first using a free tempo rubato and the second maintaining a steady dance-like pulse. Significantly, Bartok describes the lassu and friss styles of folk music as having this same contrast. The sonata movements are also, unified, however, by the return of the original melody at the end of the second movement.

Individually, both movements are unified by returning themes. In the first movement, the initial theme appears clearly in the violin three times, while in the second, a different theme reappears in varied form between contrasting dance-like sections. It is notable that the violin and piano use strictly independent melodic materials, yet are of equal importance in the musical development.

Piano Pieces, op 119

Brahms

Intermezzo in B minor

Intermezzo in E minor

Intermezzo in C major

Rhapsody in Eb major

PATRICIA PARR, piano

Brahms' opus 119, written in 1893, is a late example of the Romantic piano miniature set. All have balanced forms, but are very short, only the rhapsody extending beyond a simple three-part form.

The B minor intermezzo is slow and contemplative. Its central section contrasts with the outer portions by inverting the original "sighing" motif. The E minor intermezzo also uses the same melody throughout, but the central section replaces the agitated rhythm and minor mode with a smooth and graceful flow in E major.

Brahms marks the third intermezzo in C "graceful and playful". The capricious turn to the remote Neapolitan key of Db supports this description, and the free alternation of 3/4 and 6/8 metric patterns almost lets this intermezzo function as a dance movement in a sonata cycle.

The rhapsody is somewhat longer than the intermezzi and considerably freer in construction. Two primary ideas, one in major and the other in the relative minor, alternate with more purely pianistic sections, forming a loose rondo. The solid chordal texture of the first theme is typical of

Brahms' piano style and contrasts with the rhapsodic arpeggios.

Sonata in D minor, op 31, No.2

Beethoven

Largo - Allegro

Adagio

Allegretto

PATRICIA PARR, piano

The Beethoven Sonata in D minor, written in 1801-2, follows the three movement form more typical of Mozart than Beethoven. The first movement, however, is characterized by a headlong rush that is purely Beethovenian. Two slow arpeggios at the very beginning delay this rush, however, and return later to mark the beginning of the development and recapitulation. Each time they are a little more extended and the final time they become highly expressive phrases of operatic recitative. It is probably in these phrases and in the stark chords that follow, that Ernest Newman finds echoes of the frustration and despair of Beethoven's "Heiligenstadt Testament", written at about the same time.

The expressive adagio movement is linked to the first movement by its slow arpeggio introduction. The movement is dominated by a simple dotted rhythm prominent in the bass throughout and in both themes. The most expressive feature of the movement, however, is the extended outline of a diminished chord over the throbbing dotted rhythm in the bass.

In the third movement, the arpeggios rise finally to a dominant position forming an essential part of the first theme. The lightness of the texture is belied by the consistent minor mode of this movement, even for the contrasting second theme.

Intermission

Trio in A minor for Piano, Violin and Cello

Ravel

Modéré

Pantoum, Assez vif

Passacaille, Très large

Final, Animé

PATRICIA PARR, piano - LORAND FENYVES, violin - VLADIMIR ORLOFF, cello

Ravel's Trio was completed hastily after the outbreak of war in 1914. According to Rollo Myers, Ravel was prepared to look on it as a posthumous work. The work exploits the impressionist love for variety in tone colour with richly expanded chords at the climaxes and many violin and 'cello harmonics, especially in the last movement. The forms of the movements, however, reflect Ravel's preference for classical clarity.

The first movement has two themes which are expanded melodically and harmonically, and finally recapitulated. Only the rhythm of the themes remains constant, however. An exotic effect, which appears in every movement, is created here by the irregular grouping of the 8/8 meter and the octave doubling of violin and 'cello.

Irregular rhythmic patterns also occur in movements 2 and 4. In the "Pantomime", the oriental flavour of this Malaysian poetic form is conveyed through an irregular succession of 2-beat and 3-beat groups.

The oriental flavour of the "Passacaille" appears in the pentatonic melody, but the form was originally a Baroque dance form. Here, the melody is repeated as a foundation only in the first and last sections.

In the "Final" the initial oriental flavour of a melody in fourths is soon lost in the impressionistic shimmer of trills, tremolos and successions of parallel triads. (Notes by Garnet Ward)

Next Event:

Sunday, February 9th, 1975 at 3 p.m.

UNIVERSITY OF TORONTO CONCERT BAND, CONCERT CHOIR,
AND UNIVERSITY SINGERS. CONDUCTOR: STEPHEN CHENETTE.

The Faculty of Music wishes to express its sincere gratitude to performing members of the Faculty who have graciously donated their services to make this series possible.